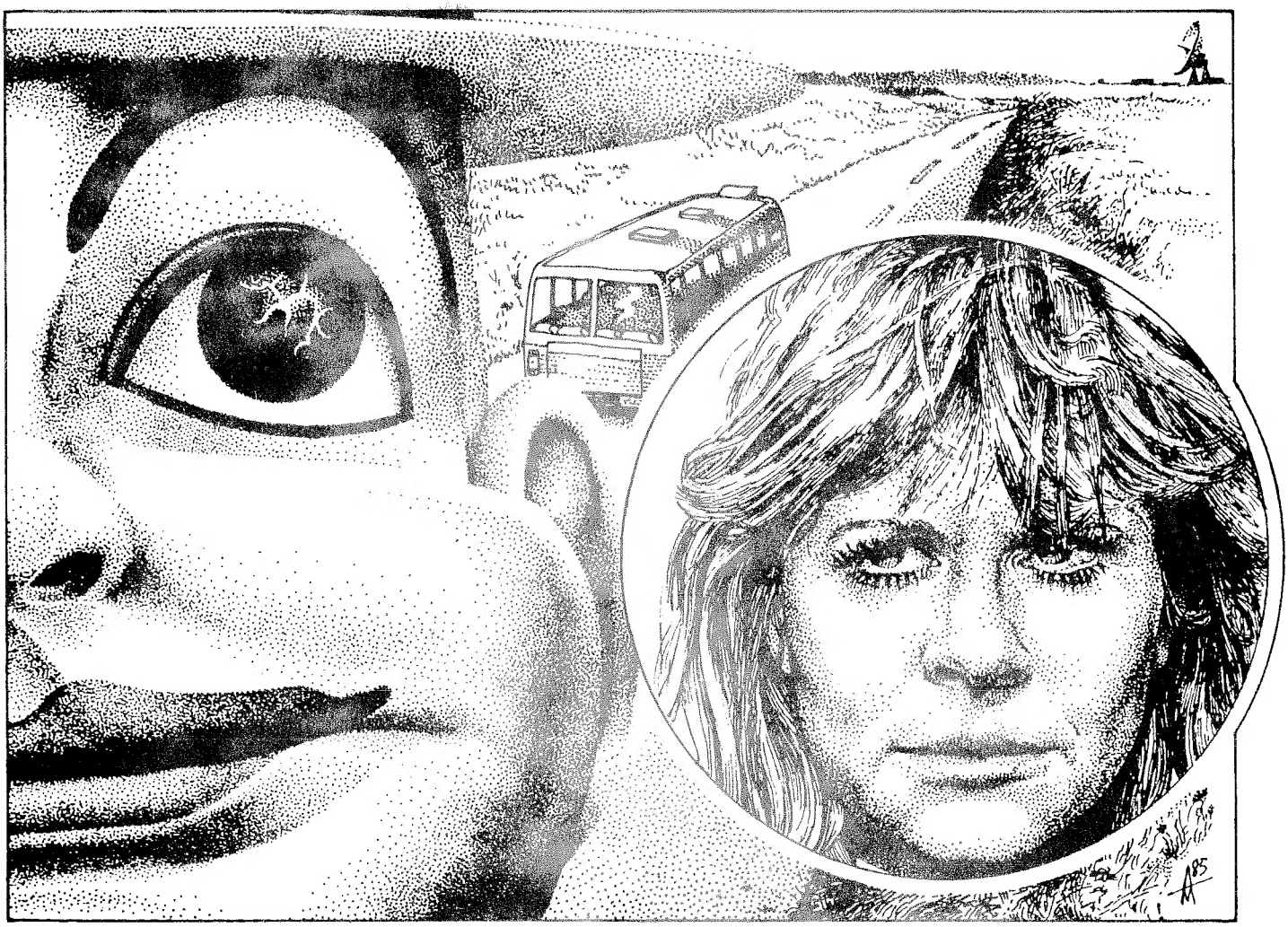
TERROR OF THE AUTONS

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

code: EEE ~ Robert Holmes



A strange sight greets Luigi Rossini as a horse box materialises at his circus. From it steps a black-garbed figure who calmly announces that he is the Master.

Later, the Master and Rossini, who is now his hypnotised slave, steal the last surviving Nestene life globe from a museum. The Master then takes it to a radio telescope, where he re-activates it. A scientist, Goodge, tries to stop him and is disposed of. His colleague, Professor Philips, falls under the Master's control.

The Doctor is told of the theft by Jo Grant, his new, ham-fisted assistant. On learning that there has been a break-in at the radio telescope he goes to investigate and is warned by a fellow Time Lord that the Master, a renegade of their race, is on Earth with ideas to kill him. De-fusing a booby-trap bomb tied to the door, he enters the telescope control room and finds Goodge's body, shrunken to the size of a doll and placed in his own lunch box.

Meanwhile, the Master has visited a plastics factory managed by Rex Farrel. Down on production, the insecure Farrel accepts the Master's offer of his services.

The Doctor deduces that the Master has created a bridge-head for a second Nestene invasion. UNIT agents are sent to investigate all local plastics works and Jo is captured by the Master, who hypnotises her and sends her back to UNIT with a bomb. Thinking quickly, the Doctor hurls it out of the window, where it explodes harmlessly in the river. The Doctor manages to de-hypnotise Jo, but she is unable to remember where the Master is.

Farrel's colleague McDermott takes a dislike to the Master - and is suffocated by a 'living' plastic chair. When Farrel's father threatens to come out of retirement and resume control of the factory the Master forces him to accept a 'gift' - an ugly devil doll. Later, at Farrel's home, the doll comes to life and strangles the old man.

UNIT trace the missing scientist Philips to Rossini's circus where the Doctor finds and breaks into the Master's TARDIS. The Doctor and Jo are then confronted by Philips himself, brandishing a grenade. The man breaks free of the Master's control but is killed trying to dispose of the explosive. The Doctor and Jo are saved from an angry mob of circus folk by two policemen who whisk them away in a car. However, they soon discover that the 'policemen' are really Autons. They escape from the car and are rescued by UNIT, who have followed them from the circus.

Back at UNIT HQ, the Doctor examines the dematerialisation circuit he took from the Master's TARDIS at the circus. He finds that it is incompatible with his own ship, but realises that the Master is now trapped on Earth.

The Master, meanwhile, shows Rex his latest product - beautifully-crafted plastic daffodils. Disguised as carnival characters, the Autons begin to drive around the country in a coach, distributing the fake flowers.

A Ministerial official visits UNIT and reveals that all over the country there has been a series of unexplained deaths - including that of Farrel senior... Investigating Farrel's factory, the Doctor and the Brigadier narrowly escape being killed by an Auton. The Doctor finds one of the plastic daffodils and takes it back to UNIT for tests.

Working in his laboratory, the Doctor almost falls prey to a murderous telephone flex (earlier installed by the Master, disguised as an engineer), but the Brigadier comes to his rescue. Further tests on the daffodil reveal that these are the cause of the deaths as, when activated by radio waves, they shoot out a thin film of plastic which covers the victim's nose and mouth and suffocates him.

The Brigadier finds the Autons' coach and plans to bomb it. The Doctor and Jo, however, are captured by the Master who explains that the daffodils will be activated by the radio telescope - in the subsequent confusion, the Nestenes will invade. Jo blurts out the Brigadier's plan and, relieving the Doctor of the dematerialisation circuit, the Master takes his two captives to the coach.

Using the coach's brake lights, the Doctor is able to flash a morse code message to UNIT, warning them of the Master's plans. With the Autons providing cover, the Master heads for the telescope - the Doctor in hot pursuit.

At the telescope controls, the Master begins to bring the Nestenes through. However, the Doctor arrives and argues that once the creatures are on Earth, they will kill the Master. Eventually accepting this to be true, the Master helps the Doctor send the Nestenes back into space.

The UNIT troops watch as the Autons totter and fall. The Master manages to escape to the coach only to reappear with a gun. He is shot down, but when the Doctor examines the body he finds that it is Rex in disguise. The Master waves cheerily to the Doctor as he escapes in the coach.

PM

FARREL: And you're not angry?

Pull out to deep 2-shot

MASTER: Because the Doctor has escaped again? (HE SMILES) No, he is an interesting adversary. I admire him in many ways.

FARREL: But you still intend to destroy him?

PAUSE

MASTER: Of course.

44. 4 A MCU MASTER

MASTER: And the more he struggles to postpone that moment, the greater the ultimate satisfaction.

3B, B2, 1B, C1, 2B

45. 1 B CU BRIGADIER / 3. INT. UNIT L.D. DAY.

Pull out to 3-shot BRIGADIER/ YATES/JO.

(LETHBRIDGE STEWART, JO AND YATES. DOCTOR WHO IS THE ONLY PERSON STANDING. HE IS FIDGETING.

THE BRIGADIER USES A POINTER TO INDICATE A CIRCLE ON A WALL MAP OF SOUTHERN ENGLAND BEHIND.

DOCTOR WHO WANDERS ROUND THE LAB, FIDDLING WITH BITS OF EQUIPMENT)

BRIGADIER: Sir The Nestenes have landed a small bridgehead force. seven . They are operating from somewhere in this area. Eight They are being led by an intelligent alien known as the Master. Nine All their operations so far have been primarily directed against us here at Unit. Ten What are you doing, Doctor?

(3 next)

PM

(on 1, shot 45)

(DOCTOR WHO TURNS BACK TOWARDS HIM)

46. 3 B MCU BRIGADIER

DOCTOR WHO: Ah..do you want me?

47. 2 B MS DOCTOR Pull back to 3-shot

BRIGADIER: I should like your attention Doctor, until we have settled on a course of action. That is, of course, unless you have something of greater importance to attend to -

DOCTOR WHO: (INNOCENTLY) Oh, no, no! Do carry on. Most interesting.

BRIGADIER: Thank you... Where was I?

YATES: Ten, Sir.

BRIGADIER: Ten The Enemy Intentions -

The Enemy

DOCTOR WHO: (..EARLY) intention is to occupy your planet. I should have thought that was obvious.

48. 3 B CMS BRIGADIER

BRIGADIER: To do that, they will have to land additional forces. In other words (TAPPING MAP) This is no more than a diversionary thrust?

49. 2 B CU DOCTOR

Do you agree Doctor?

50. 3 B CU BRIGADIER

DOCTOR WHO: That's pretty obvious too.

BRIGADIER: (TRYING TO KEEP HIS TEMPER) We have, as you know, raided that circus, and arrested Rossini and his thugs.

(2 next)

And what have we learned from them?

(on 3, shot 50)

51. 2 B CU DOCTOR

DOCTOR WHO: (INTERRUPTING) Absolutely nothing. Rossini was only a tool. He was used by The Master and then discarded.

52. 3 B 2-shot BRIGADIER/ YATES/JO.

BRIGADIER: There was no sign of alien activity at the circus. This mysterious horse box vanished. So had the Autons.

53. 1 B CMS DOCTOR Pan DOCTOR L. to Tardis.

DOCTOR WHO: Naturally! You have finished.

54. 3 B CU BRIGADIER

BRIGADIER: Not quite. I therefore propose that we re-double our security here, and concentrate on finding the Master's Headquarters.

55. 2 B MCU DOCTOR

DOCTOR WHO: Well now you've reached that brilliant conclusion - how about getting on with it?

By the way Captain Yates, did you get my car back?

YATES: Safe and sound, sir.

56. 1 B MS DOCTOR

DOCTOR WHO: Well that's something...

BRIGADIER: (ICY ANGER) Any further comments, Doctor?

DOCTOR WHO: (ALSO ANGRY) I'll let you know the moment I think of any!

57. 3 B 3-shot follow JO.

Captain

BRIGADIER: Yates! We will continue this conference in my office.

(THE BRIGADIER MAKES A DIGNIFIED EXIT. YATES TAKES THE MAP FROM THE WALL, ROLLS IT UP AND FOLLOWS HIM, PAUSING ONLY TO GRIN AT JO AND THE DOCTOR).

(1 next)

PM

(on 3, shot 57)

You know, Jo

DOCTOR WHO: I sometimes feel that Military Intelligence is a contradiction in terms.

JO: You're not very grateful are you?

DOCTOR WHO: What - for having my time wasted?

(HE GOES TO HIS BENCH)

They

58. 1 B MS DOCTOR Jo in to 2-shot.

JO: did save our lives, you know. Well, didn't they?

DOCTOR WHO: Jo, I'll apologise if I have time.

(HE IS COLLECTING TWO FRAGILE MICRO-AND-PLASTIC MICRO-CIRCUITS.

ONE HE HOLDS IN HIS HAND, THE OTHER IS ON THE BENCH.

JO POINTS TO THE ONE ON THE BENCH)

JO: What are those things?

DOCTOR WHO: That is the defective circuit from My Tardis. This - (HOLDING OUT HIS HAND) is an identical circuit I, er, borrowed from the Master's 'horse-box'.

JO: What does it do?

(3 next)

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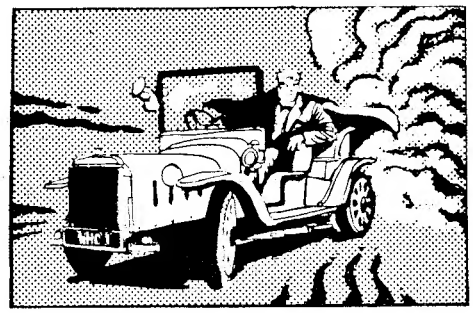


STORY REVIEW

Paul Mount

Following the trend of the seventh season, 'Terror of the Autons' deposits 'Doctor Who' well and truly into comic-strip land and transforms the Doctor into the near-archetypal four-colour comic hero.

Flamboyant in his velvets and swirling cape, plunging vigorously into physical combat with his unlikely 'secret identity' (Dr. John Smith), the Doctor, leaping into his gadget-laden souped-up Edwardian roadster 'Bessie' (WHO 1!), is by now becoming almost totally unrecognisable from the quaint and often downbeat characterisations of his monochrome predecessors.

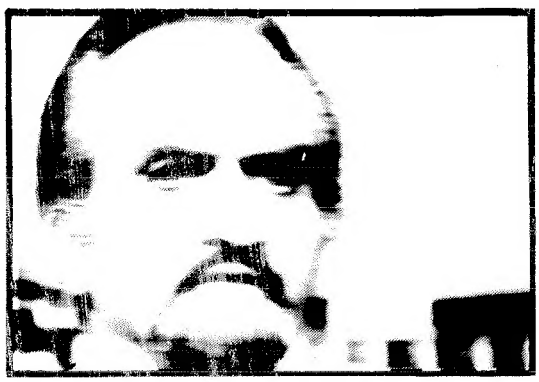
It is not necessarily a development that works to the series' detriment; far from it. For an increasingly 'sophisticated' audience, 'Terror of the Autons' seems to represent the final realisation of the format suggested by 'The Web of Fear' (Serial "QQ") and 'The Invasion' (Serial "VV") (both of which it bears an almost-uncanny resemblance to), and, of course, Pertwee's debut serial. Far more noticeably 'fantastical' than much of the previous, concept-heavy season, Robert Holmes' witty and fast-moving script sets the tone for not only the rest of the year but also far beyond.

Like 'Spearhead from Space' (Serial "AAA"), 'Terror of the Autons' is a retread of the concepts first aired in the Yeti serials and 'The Invasion'. As a sequel, it mercilessly plunders the successful elements of the first Auton story; for Channing read the Master, substitute an identical convenient plastics factory with similar production problems, throw in a few limp-wristed Autons, shake the story up a little (but not too much), inject a few surprise elements of horror and voila - instant sequel.

In style though, 'Terror of the Autons' differs considerably from 'Spearhead from Space'. The latter, shot entirely on film, still appears cold, clinical and almost documentary while the former, the now-familiar mixture of film location and studio, is far more of a 'production', with all the strengths and weaknesses suggested. The comparatively serious approach of 'Spearhead from Space' is abandoned in favour of a more tongue-in-cheek style in 'Terror of the Autons', although this tends to lie rather uneasily with some of the bizarre and over-the-top horror sequences such as the notorious 'suffocating' chair (a particularly chilling example with some loving close-ups) and the Master's macabre heat-sensitised killer doll.

In fact, almost all of the numerous horrific elements of the story rely on the same distortion of the familiar into the deadly that is apparent in these two examples. The best illustration of this is provided by the Autons themselves, whether disguised in their huge, grinning, grotesque carnival heads and garish suits or masquerading as policemen, or even in their 'raw' state, as parodies of the human form, somewhat more crudely-fashioned than their mannequin-like predecessors in 'Spearhead from Space'. Then there are the over-long telephone cord which writhes into malevolent life and almost strangles the Doctor and, perhaps most extreme of all, the plastic daffodils spitting a near-invisible plastic asphyxiating film. "Death is always more frightening when it strikes invisibly," the Master informs the Doctor in the final episode, and it's no exaggeration to say that it's even more frightening when it's caused by something that can be found about every home. It is hardly surprising that these plot devices caused a public furore when the story was transmitted, with adverse comment being passed during a debate in the House of Lords and the police authorities expressing concern that their attempts to foster the image of the 'friendly neighbourhood bobby' would be undermined by their depiction as vicious faceless killers. I for one have to admit, though, that I still find 'Doctor Who' at its most effective when its horror involves the mundane, the everyday.

In a story fairly bulging at the seams with its 'firsts', two new regular characters join the UNIT fold. First impressions suggest that neither is exactly an inspired creation. Captain Mike Yates, played by Richard Franklin, is at best insipid and seems totally unsuited to the function of 'heroic' junior lead which he is obviously intended to fulfil. 'Terror of the Autons' also sees the debut of Katy Manning as Jo Grant, the mini-skirted, ring-bedecked 'spy' seconded to UNIT by a string-pulling uncle. Personally, I rather wish he hadn't bothered. In startling contrast to the sophisticated (if, again, ludicruously mini-skirted) Liz Shaw of the previous season, Jo shows all the signs of being a throwback (if not a throw-up) to the days of Vicki and Dodo. She seems to exist simply to disobey the Doctor's instructions



at every opportunity, usually landing herself in some perilous situation requiring the Time Lord's remarkable skills to extricate her, or else to trail in his footsteps whining and shrieking and bemoaning the fact that she doesn't understand a word he is saying. Sadly, this tends to be very much the lot of the assistant (or companion, or pet, or whatever) in 'Doctor Who', but Katy's over-earnest performance set my teeth on edge from the start and I could see little prospect of future improvement.

As has already been observed, the plot of 'Terror of the Autons' is basically on hold from 'Spearhead from Space', with the Nestenes launching their second attack on Earth, albeit on a considerably smaller scale this time around. The idea is that, with the Master's help - indeed, at his instigation - the Nestenes will be able to step in and conquer the Earth in the aftermath of the 'chaos' resulting from the unexplained deaths of a mere 450,000 people, in truth killed by the 'auto-jet' in the daffodils distributed by the gaudily disguised Autons (who, for the purposes of this serial, speak with voices not dissimilar to those of the Daleks). The scheme appears to be, as the Doctor himself puts it, "vicious, complicated and inefficient".

In the final analysis, the story belongs to just two characters and two performers; the Doctor and the Master, Jon Pertwee and Roger Delgado. The Master, black-hearted and black-suited, instantly establishes himself with "I an known as the Master...universally". He coldly strides throughout the serial, a pinnacle of evil, heartlessly utilising a matter-condensing gun on a hapless radio technician, setting a series of lethal booby-traps for the Doctor and hypnotising an entire circus. But this is no one-dimensional pantomime villain; Roger Delgado's brilliant performance brings the character to life, and he is totally believable. Clearly, Delgado's Master is the Doctor's moral opposite; despite the latter's off-hand descriptions of him as "a jackanapes" and "an unimaginative plodder", he is a figure to be reckoned with. With a wry sense of humour, the Master explains that McDermott, the unfortunate victim of the aforementioned ravenous plastic chair, has "just slipped away"...

Jon Pertwee's Doctor has raced off at another tangent in 'Terror of the Autons' and by the end of the story, despite being the hero, he is a thoroughly nasty and dislikeable figure. He is dismissive of Jo (perhaps understandable considering her ineptitude at their first meeting) and at one point refers to her as "the tea-lady". In fact, he strides manfully throughout the four episodes in a foul temper; he remains arrogant, short-tempered and downright unpleasant for the duration and hasn't a good word to say for anyone. The UNIT "bloodhounds" who are seeking the Master and his Autons are "incompetent imbeciles" and during a briefing meeting with the Brigadier, in top pompous form, the Time Lord is barely able to keep a civil tongue in his head. In a marvellously witty sequence he offers the opinion that "military intelligence is a contradiction in terms" whilst the Brigadier's methods are described as having "all the refined subtlety of a bull in a china-shop".

Modesty, admittedly never one of the Doctor's strong points in the past, is totally missing from Pertwee's interpretation here. "I'm qualified to deal with practically everything" he grandly announces at one point in the third episode. Pertwee has by now taken the role of the Doctor and reshaped it into something quite radically different.

The resolution of the story is highly unusual in that the Doctor doesn't really defeat the Master, he simply convinces him of the folly of his actions. It would be going too far to suggest that the Master sees the error of his ways, but he certainly accepts the Doctor's argument that the Nestenes pose as much of a threat to his own life as to everyone else's. The two Time Lords then work together at the controls of the radio telescope to send the Nestene Consciousness - depicted on this occasion as a shimmering silver electronic effect - back into space. When the Master manages to slip away in the confusion of the denouement, the Doctor almost seems to be relishing the prospect of a re-match with his new arch-enemy. "I'm rather looking forward to it," he declares.

'Terror of the Autons', though offering little in the way of originality, is a hearty and well-paced opener to the season, and a story which almost unconsciously straddles the fine line between the 'juvenile' and the 'adult'; in more ways than anyone could have realised at the time, it was a significant pointer for what was to come...

SPACE & TIME

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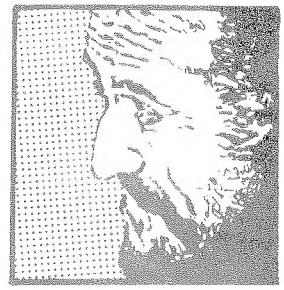
SPACE & TIME

TWO FACED TERROR

Trevor Wayne



In early 1970, Matthew Coady, television critic of the 'Daily Mirror', announced that 'Spearhead from Space' (Serial "AAA") won his vote "as the best adventure in the lifetime of the series so far". Twelve months later he was less enthusiastic:

"Am I mistaken or do I detect a note of tiredness in BBC-1's 'Dr. Who' saga?

"My suspicions were alerted early in the present adventure when one of the mysterious Lords of Time suddenly materialised wearing a bowler and carrying an umbrella!

"And this in a Saturday serial which has always taken itself seriously and shown a pride in its inventiveness.

"Those faceless plastic dummies may have had a nightmare quality when they first appeared, but creating monsters is like telling jokes - old ones (unless they are in the Dracula class) really won't do."

As this whole piece, despite starting a new paragraph for every sentence, took up only about two square inches of the page we ought not simply to dismiss it as a 'space filler'; clearly Mr Coady was mistaken and had paid insufficient attention to 'Terror of the Autons'. The first story of the eighth season was far from tired; rather, it was bursting with new energy and a slightly revamped format which, as has been observed (see page "55-05"), took the series further into the 'comic strip' adventure realm of 'The Avengers'.

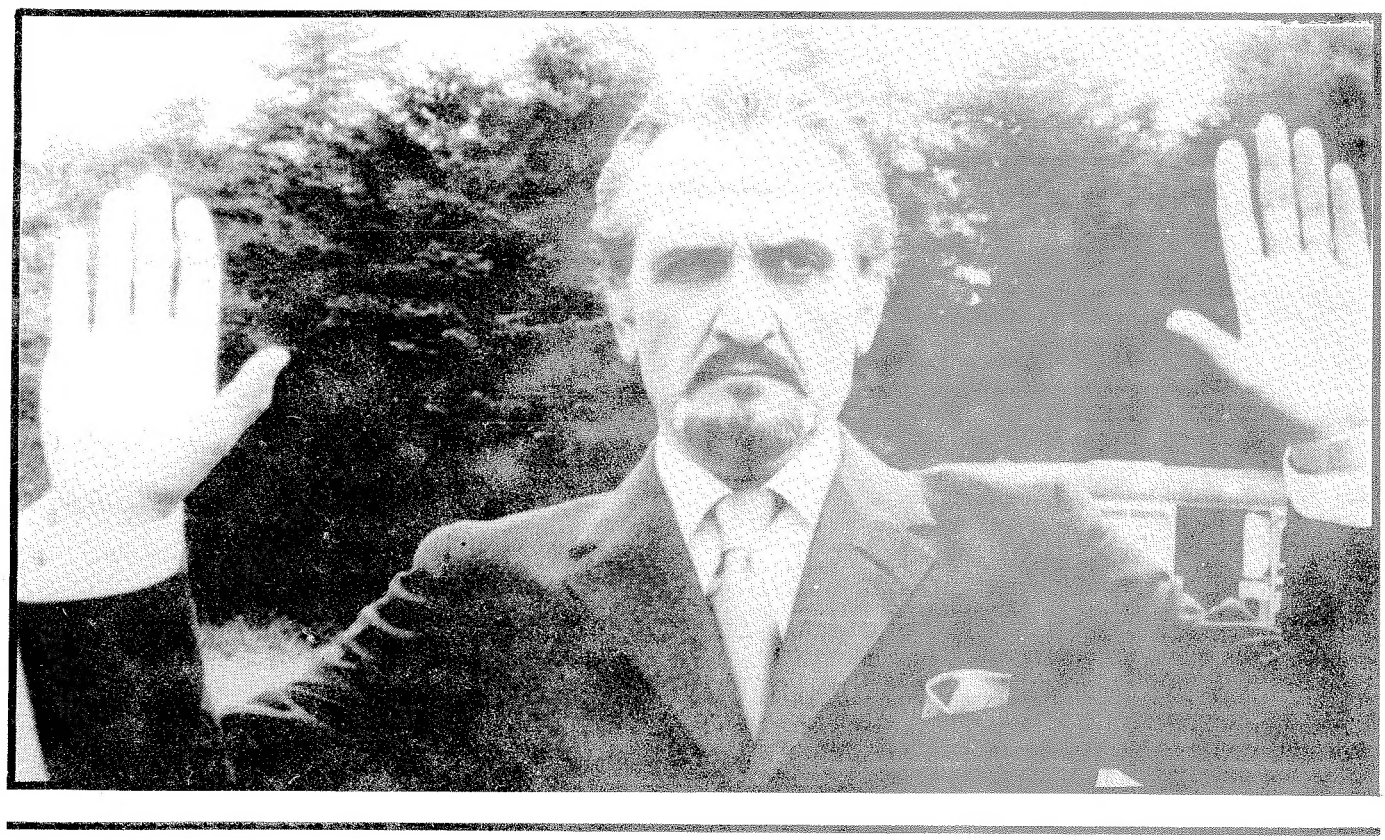
The ridiculously-apparelled Time Lord was, of course, a joke - and he was treated as such by the Doctor, even if the warning he delivered was not. And as anyone familiar with the series would know, the claim that it had always taken itself seriously was patently absurd.

As for the Autons losing their nightmarish quality, well, this was certainly not borne out by the public furore which followed the story's transmission; an outcry which would seem to suggest that they had actually provoked some genuine terror. The scene that apparently caused the most distress was the one in which the Doctor and Jo are rescued from an angry mob by two 'policemen' and driven away in a car; the Doctor becomes suspicious and pulls off the 'face' of one of the officers to reveal the bland, featureless visage of an Auton. It was one thing to make a tailor's shop window dummy an object of terror for children, but to extend this to policemen was clearly of dubious wisdom.

But the terror went deeper still as the Nestenes' 'affinity to plastic' was exploited far more fully than in the creatures' debut story, with everyday objects becoming the source of murderous attack - the suffocating armchair, the strangling telephone cord, the asphyxiating daffodils and, providing an almost Gothic element, the hideous devil doll. I would suggest that it would be far more disturbing to be attacked by your plastic loo seat than to find a Yeti using it!

In the context of the story the architect of all this horror is not the Nestenes but one of the newcomers to the series, the Master: an arch-criminal Time Lord whose TARDIS does blend in with its surroundings; a master of disguise seemingly able to come and go as he pleases by simply applying and discarding new 'faces'; a fiend whose macabre sense of humour is chillingly demonstrated in the first episode when he deposits the miniaturised corpse of a man he has just murdered in the man's own lunch box.

At the time 'Terror of the Autons' was transmitted, Hammer Films were about to move Dracula into modern London (in films scripted by Don Houghton), where he was to fail at the box office and crumble to dust for the last time. The Master, however, was clearly a villain for all Time and Space, and the Doctor was surely going to be struggling with him for a long time yet.



PRODUCTION OFFICE

Jeremy Bentham

Subtle but perceptible changes were made to 'Doctor Who's format over the five month gap before recording commenced on the eighth season in October 1970. The interim period had given Producer Barry Letts time to evaluate the series he had assumed at such short notice back in 1969, when the over-riding need had been simply to get a season together to meet the transmission schedules. The break-neck pace of the seventh season, which also saw Letts filling in last-minute for Douglas Camfield as Director on 'Inferno' (Serial "DDD"), had left little time for the planning discussions with the Script Editor and Designers which normally accompany the arrival of a new Producer keen to put his 'stamp' on a programme.

Letts was basically happy with most of what he had inherited from Peter Bryant and Derrick Sherwin, but there were several areas in which he wanted to see change, to tighten up the structure of the show and, if possible, make it even more popular than it had already become with the arrival of Jon Pertwee's Doctor.

His main wish was to make 'Doctor Who' a warmer, more humanly-based series with the emphasis on characters and character development. His main reservation about the seventh season was that it had been very cold and rather humourless, with the overtly mechanistic 'Quatermass' overtones causing personalities and character relationships to vapourise in the white heat of their technological surroundings.

The revised Pertwee format would thus concentrate more on people and less on machines, and would be more obviously based in the present day. To this end Barry Letts got a deliberate move away from the dispassionate Orwellian future-world they suggested. Instead, regular army attire was substituted.

The main 'surgery', however, was reserved for the Doctor's assistant. Much though Letts admired Caroline John as a fine actress, he felt that her role as self-assured scientist-cum-intellectual Liz Shaw had threatened the Doctor's position as prime mover of the series. What was needed, he decided, was a contrast to the Doctor, not a complement - someone to be in awe of the Doctor's brilliance rather than accepting it with scientific detachment.

By mutual agreement - and not least because of the actress's pregnancy - Caroline John's contract was not renewed for the eighth season and Liz faded out of the series, scoring something of a notable first by becoming the first regular to leave without a specially-written farewell (or death) scene.

The search for the new companion, Josephine (Jo) Grant, saw many young hopefuls being auditioned before latecomer Katy Manning won the part. Short - and short-sighted - Manning was ideal for the role Letts had in mind - a diminutive, trusting and vulnerable figure whom the Doctor could take under his wing and explain the wonders of the Universe to; not a child actress but one young enough in appearance to be a sympathetic character for children and adults alike. In short (!), a family audience figure.

From his experience directing 'The Enemy of the World' (Serial "PP") Letts recalled the very positive way in which the young female companion (Victoria) had worked with a young male lead (Jamie). Keen to re-establish this successful formula, he considered with Script Editor Terrance Dicks the possibility of introducing a companion figure for Jo - a useful plot device in that it would also make available the option of a romantic entanglement should they ever want to make use of it. Hence the devising of Captain Mike Yates. Richard Franklin, a fringe theatre actor already known to Barry Letts, got the role - ironically ahead of the casting of Jo Grant. In fact it was Franklin who played the line-feed character in the short scene written for the Jo Grant auditions by Barry Letts (see 'The Daemons' (Serial "JJJ")).

By accident or by design Jon Pertwee's Doctor was by this time moving very quickly in the direction of West London high society. His costume for the seventh season had leaned towards Regency elegance, and as plans for the eighth season saw an even more flamboyant style developing (see page "55-11") it quickly became apparent that this Doctor was less Edwardian England or Chaplinesque clown, more, as one journalist put it, Harley Street - or even perhaps Baker Street...

Allusions to the Hollywood Basil Rathbone Sherlock Holmes films had not been lost on Barry Letts and Terrance Dicks. And as those productions had peaked with confrontations between Holmes and his arch-enemy Professor Moriarty, what price a smiliar figure in 'Doctor Who'?, they thought.

Briefing the aptly-named Robert Holmes to create an arch-villain called the Master, Terrance Dicks advised him simply to write for Moriarty. Holmes' finished script provided half the blueprint, the other half indisputably came from the actor cast in the role, Roger Caesar Marius Bernard de Delgado Torres Castillo Roberto - stage name Roger Delgado. Thrice beforehand Delgado had applied to play a villain in 'Doctor Who', only to be told by successive Producers that they hadn't got a role suitable for him. This time, however, not only was there a role but Barry Letts - who had literally crossed swords with Delgado as an actor in the 'Francis Drake' series - specifically wanted him to play it.

Determined that the eighth season should get off to a flying start, Letts and Dicks also asked Robert Holmes to re-introduce the Nestenes and Autons, his highly successful creations from 'Spearhead from Space' (Serial "AAA"). Like 'Spearhead from Space', 'Terror of the Autons' was planned as a four-part story. Now that Letts was in full charge of the series he determined that no serial should be shorter than four episodes or longer than six. Longer stories might give bigger budgets but at the expense of dramatic impetus, he felt. Similarly, stories in fewer than four episodes would risk the production values slipping, no matter how sound the narrative. Four- and six-parters also fitted more easily into Letts' new system of recording two episodes a fortnight rather than one a week.

Basically the schedule for a four-part story would be as follows: one week set aside for location shooting and for processing and editing of the filmed material; a fortnight of read-throughs and rehearsals for the first two episodes, culminating in two days spent in the electronic studio recording them; then a further fortnight similarly devoted to rehearsing and recording the second two episodes, leaving only final dubs and edits to be done after that. The minimising of post-production editing sessions was one of Letts' primary goals.

Day 1 of a two-day recording block, a Friday, would concentrate mainly on dress and camera rehearsals but would also include slots set aside for recording all the technically difficult scenes such as visual and optical effects, CSO and staged studio fights. On Day 2, a Saturday, set-ups and rehearsals would continue, leaving the final three hours free for recording both episodes. The scenes would be shot, wherever possible, in scene number order, with any inserts done the previous day being electronically edited onto the master tape there and then.

Letts saw 'Terror of the Autons' as a good vehicle for trying out this 'production blueprint' and decided to direct it himself (in accepting the appointment as Producer he had stipulated that he be allowed to 'keep his hand in' as a Director from time to time as well). This he felt would allow him to assess the strengths and weaknesses of the new production scheme and see the performances of the three new regulars at first hand. The story would thus form a viewable 'pilot' for in-coming new Directors.

FAMILY UNIT

Tim Robins

In his book 'Visible Fictions', John Ellis writes: "TV tends to orient its programmes towards its presumed audience, to try to include the audience's own conception of themselves into the texture of its programmes." TV, as a "profoundly domestic phenomenon", assumes that the basis and heart of its audience is the family.

Although television programmes may be categorised according to labels like 'Children's Hour', 'Drama Series' or 'Light Entertainment', everything going out before 9:00 p.m. has to qualify as 'family viewing' and must be suitable for children.

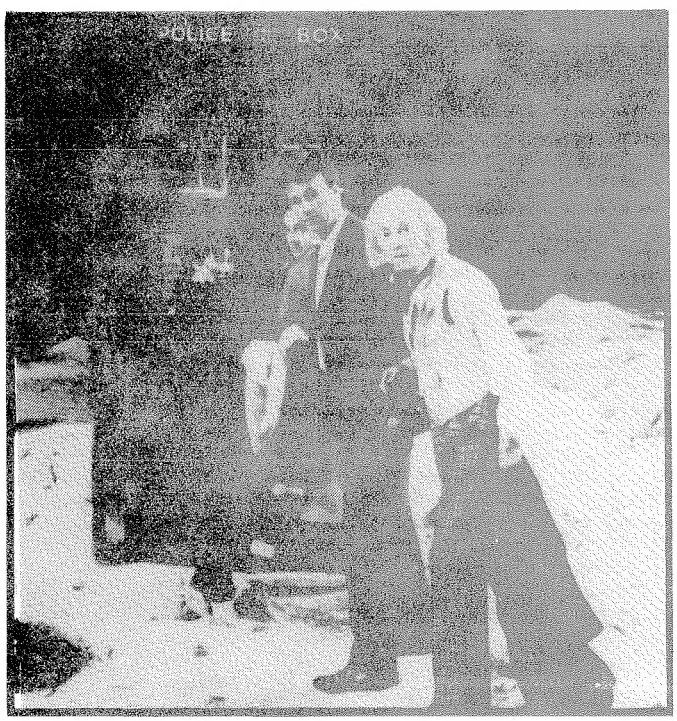
In its simplest terms, the belief that television's primary audience is a family unit (usually thought to consist of two parents and two children) is apparent from the content and even titles of television programmes themselves. The family unit may be seen at the heart of programmes ranging from quiz shows like 'Family Fortunes', 'The Generation Game' and 'Ask the Family' to drama series like 'The Brothers', 'The Pallisers' and 'Family at War'.

Situation comedies tend to reinforce expectations of what constitutes a 'normal' family life by playing on the supposedly abnormal, for example in shows like 'Man About the House', 'Miss Jones and Son', 'Robin's Nest', 'Father Dear Father' and 'Solo'.

All these shows have been chosen as examples because they make their appeal to the familial explicit in their titles. Others have titles which make no reference to the family situation, but their content remains based on what 'ideal' family life should be like and humour arises from crises within or deviations from it.

Some groups operate on the mid-ground between family and public life - as surrogate families. The best example of this is the Army, featured in series like 'The Army Game' and the tellingly-titled 'Dad's Army' and 'It Ain't Half Hot Mum'.

'Doctor Who' is clearly family entertainment and in general terms all its stories may be seen as a conflict between, on the one hand, familial bonds established between the Doctor and his companions through trust, loyalty and friendship and, on the other, a hostile Universe populated by monsters that usually embody a competitive or bureaucratic individualism.



However, over the years different Producers have aimed 'Doctor Who' at different target groups within the general family audience.

In 1963 it was partly an accident of departmental organisation that saw 'Doctor Who' being produced by the BBC's Drama Department rather than its Children's Department (see 'Prologue'). Although Sydney Newman and Verity Lambert recognised the series' potential for attracting adult viewers, there can be no doubt that it was aimed primarily at children.

If the relationships within the TARDIS during the first season are in any way ambiguous then the key to understanding them is the theme of 'childhood'. Susan is the most obvious child role in the first episode, but is she the Unearthly Child of the title? Verity Lambert offers another candidate by remarking on the "child-like quality" of William Hartnell's Doctor - not only in his wide-eyed questioning curiosity but also in his selfish temper tantrums. One needs only to be reminded that old age is often described as a 'second childhood' to see the point. But what of Ian and Barbara? In the first episode we find the Doctor, in effect, describing them as infants. No longer teachers, they must learn from him as pupils. One by one the characters in the story are positioned as children.

As the season unfolds we encounter other 'children': clumsy, half-comprehending cavemen; the Daleks, who have been aptly described as 'autistic children'; the Sensorites who, played by old men, are (mostly) innocent, naive creatures, powerful yet fearful and strangely helpless. The Adventure in Space and Time can be seen as a voyage through childhood and rebellious adolescence (reached by Susan in 'The Sensorites' (Serial "G")) to adulthood (achieved in 'The Dalek Invasion of Earth' (Serial "X")).

In later seasons, after the original team broke up, teenage companions were introduced to whom the Doctor could continue to act as a grandfather figure. Then, after his regeneration - often described, albeit mistakenly, as a rejuvenation - he became a 'teenager' himself. Although labelled a 'cosmic hobo', the character of the second Doctor in fact owed little to the common romantic notion of a 'gentleman of the road', and still less to the lifestyle of any genuine down-and-out; he was actually far more like a naughty schoolboy - a cross between Jennings and Just William. His trousers and jacket seemed several sizes too big, as if he was waiting to grow into them, and from his pockets he gleefully produced the cosmic equivalents of chewing gum, sling-shots and conkers. He scampered through his adventures, thumbing his nose at authority, with a gang of teenagers seemingly more suited to a scrumping spree than to fighting monsters. Finally caught playing truant, he is hauled up before the Governers and he and his gang are shamefacedly expelled. The Doctor is put on probation, doing community service on Earth.

At this point in time 'Doctor Who' needed to grow up and grow up fast; to lose its whimsical, juvenile image and gain higher ratings. These changes were to come from making a direct play for an adult audience. As critic Stuart Lance of the 'Morning Star' noted, 'Doctor Who' was "no longer labelled for children" and "with previously 'compulsory' adolescent characters in the cast eliminated, the series has been given a shot in the arm".

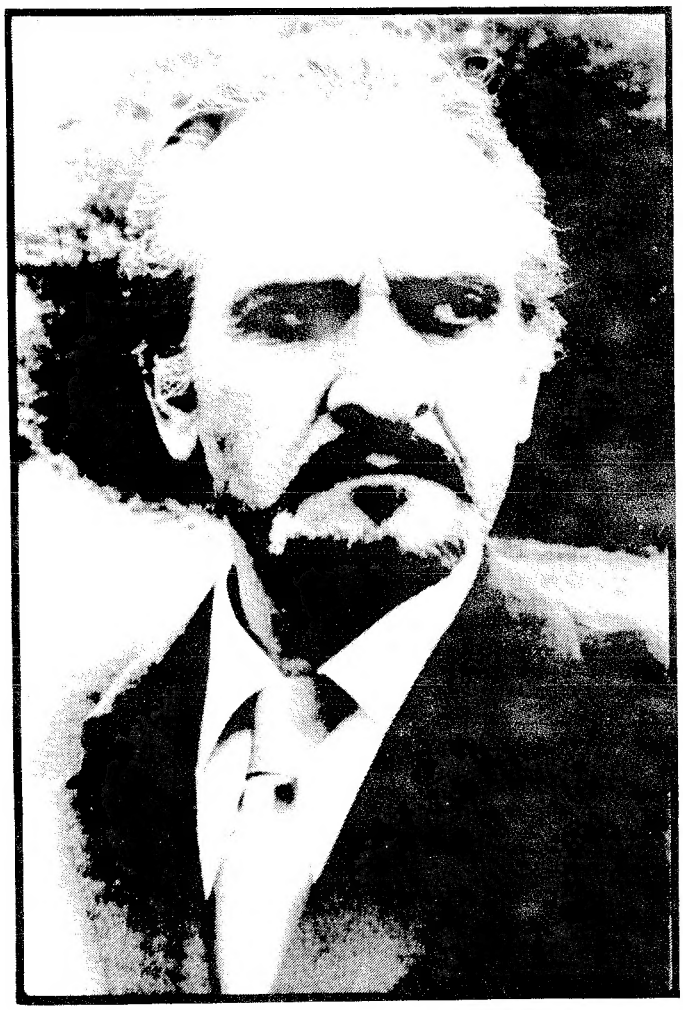
But incorporating the image of the perceived audience into the texture of the programme means more than simply including those types of characters with which that audience is expected to identify. It also affects the relationships between the characters and the types and styles of stories used.

'Doctor Who's world in the seventh season is very much an adult world; a world outside the family and familial relationships. The locations are places of work, the relationships formal, impersonal and bureaucratic. The Doctor has a 'job' as 'scientific adviser' to UNIT and Liz is his assistant. They are both answerable to the Brigadier, and he in turn to Geneva and, occasionally, British Ministers. The bond that holds them together is the job at hand, not friendship. To fulfil his duty, as he sees it, the Brigadier ignores the Doctor's advice and blows up the Silurians' caves (a scene added to Malcolm Hulke's story by Script Editor Terrance Dicks). Liz resigns and goes back to Cambridge to continue with her research. Once the Doctor has completed his repairs on the TARDIS it is assumed that he too will take his leave. The other characters in the four stories are individuals - scientists, oil riggers, engineers, soldiers and so on - whose relationships to each other and to other groups are through their work. Here the Doctor is isolated and alone. There is no family here. People are colleagues, not friends.

If there is one thing that separates the eighth season from the seventh it is this: the seventh season was targetted at an adult audience, the eighth at a family one. Compare 'Terror of the Autons' with 'Spearhead from Space' (Serial "AAA"). In the latter, Ransome returns from America to find that his boss, Hibbert, has changed the production line at the factory. Ransome will not now become a partner in the firm. His usefulness is over. In the former (with the Master in effect taking Channing's role) the Hibbert-Ransome scene is played out between John Farrel and Rex Farrel. What has changed is the relationship; Hibbert and Ransome were employer and employee, John and Rex Farrel are father and son.

Compare also Jo Grant's introduction to UNIT with Liz Shaw's. Liz was unwillingly seconded; Jo, eager to be a spy, joins through her uncle's string-pulling. Again a familial relationship instigates the plot rather than a bureaucratic one.

However, the eighth season's greatest expression of the familial lies in its establishment of the so-called 'UNIT family'. Playing opposite Jo, the Doctor is able to take on the more comfortable role of grandfather figure that his workaday relationship with Liz never allowed. In



doing so he exhibits much of the childishness that characterised 'Doctor Who's first grandfather. He becomes something of a spoilt brat. The introduction of the Master, meanwhile, not only opens up a melodramatic option with the triad of hero, heroine and villain but also provides a wicked uncle or wayward brother figure. The black sheep of the family.

The position of relationships within UNIT is ambiguous. The Army is supposed to be run on impersonal, bureaucratic lines. In fact it is often looked upon by soldiers - and portrayed on television - as a second family. The eighth season emphasises this family unity. Benton and the newly-introduced Yates are like big brothers to Jo. As in 'The Tribe of Gum (Serial "A"), accusations of childishness begin to be bandied about by various characters.

The adult viewers caught by the seventh season are now re-united with their children in the eighth. 'Doctor Who' has established itself as fun for all the family. The familial texture woven into the series is legitimised and emphasised in a similar way to the establishment of Pertwee's Doctor. Just as Pertwee is said to have portrayed the Doctor as 'himself', so the familial relationship between the characters on the screen was mirrored by a familial relationship between the cast. Nicholas Courtney speaks for all the 'regulars' by saying: "I think my happiest time with the programme...was in the Pertwee period when we had Katy, Roger, Richard and the two Jo(h)ns. It had such a family feel to it..."

There seems to have been a general feeling that in the seventh season 'Doctor Who' had moved too far into the realms of adult drama. 'Quatermass' was not thought suitable for children. However, the approach adopted in the eighth season of re-emphasising the familial without slipping back into the juvenile was not without its hazards.

The perception of a family audience was mirrored in 'Terror of the Autons' by the story's focus on domestic settings. But by retaining the impersonal, ecological horror motif of the seventh season and overlaying the familial, the family was robbed of its function as a source of comfort. It began to take on the impersonal, chaotic, violent aspects of the world outside what was once the safety of the home. And that was when the trouble really began.

TECHNICAL NOTES

Jeremy Bentham

'Terror of the Autons' saw the 'Doctor Who' team travelling to Dunstable in Bedfordshire for four days' location filming around the end of September 1970. Four main venues were used for the shooting - a circus, an industrial depot, a GPO transmitter and the series' old standby, a quarry.

Robert Brothers gave the BBC permission to shoot in and around their circus in return for the standard fee plus a screen credit - which was given in episode two. For contractual reasons this was in the form of a caption slide credit during the end titles rather than any sort of in-vision advertising.

Careful camera angling hid the plastic factory's true identity as a milk depot, while ingenious special effects raised the GPO transmitter to the status of a space research centre. Robert Holmes' script had specified a need for twin radio telescope dishes and when these could not be found within the chosen location area it was decided to do the scenes using CSO. Effects man Michaeljohn Harris built a working model of two paraboloid reflectors which could turn and tilt on cue. With careful masking and colour key matching, footage of these dishes was matted onto distance shots of the GPO transmitter.

The HAVOC team supervised the quarry stunt and fight scenes filmed, in the main, for episodes three and four. Using a trampet, Terry Walsh - complete with Auton mask - launched himself into one of the longest stunt falls ever undertaken for British TV, although, contrary to popular belief, the duration of this tumble was not as accidental as the rest of the crew were led to think...

What was completely accidental was the very short-sighted Katy Manning spraining her ankle during the morning session of her first day on location, rendering her virutally immobile for the remainder of the filming.

The Auton wrist-guns and Nestene energy units were re-used props from 'Spearhead from Space' (Serial "AAA"). The new Auton masks, however, were of a much thinner vacuum-formed plastic than those used for the creatures' debut-story equivalents. This made them much cooler and less constricting to wear - an advantage particularly to the artists required also to wear a latex over-mask (Terry Walsh as the Auton policeman) or a polystyrene Daffodil-man head (Pat Gorman as the Auton Leader).

On the design side, Ken Trew, for Costumes, created the 'look' of the Autons for this story, with their grinning carnival heads - complete with boaters - their striped blazers and their white slacks. Michaeljohn Harris, for Visual Effects, made the solid masks while Jan Harrison, for Make-Up, provided the soft facial masks, worn also by the Master in passing himself off as a telephone engineer and by Rex Farrel when involuntarily disgusied as the Master.

Ken Trew was also responsible for re-fashioning the Doctor's costume for the new season, introducing the open-necked ruffled shirts and velvet jackets to replace the previous season's severe and rather Victorian look.

Ken Trew and Jan Harrison worked together to create the Master's saturnine appearance, which strangely paralleled that of Ed Bishop's character Straker in the rival ATV series 'UFO'. Both costumes were modelled after the collarless, high-necked suits associated with Pandit Nehru, the Master's being black and Straker's white. And, just as Ed Bishop wore a bleached wig for 'UFO', so Roger Delgado's bald pate was concealed beneath a hairpiece for 'Doctor Who' with matching grey flecks added to his naturally dark beard. The final image was instantly arresting, a fact which clearly did not go unnoticed by the 'Radio Times' as the Master took centre-stage on the cover of its first issue for 1971. This cover was the source of some annoyance to Jon Pertwee who complained that of all the characters pictured, his was the least prominent...

Episodes one and two of this story were recorded on Friday 9th. and Saturday 10th. October 1970 in Studio 8 at the Television Centre. The first session on October 9th saw the greatest use yet of CSO in 'Doctor Who'. The de/re-materialisation shots of the Time Lord, the theft of the energy sphere from a museum, the scenes inside the factory's computer room, the police car interior sequences, Farrel senior's scenes with the troll doll in his car and at home and Goodge's appearance in his own lunch box were all achieved using some variation of CSO. Of these, only the one shot of the miniaturised Goodge proved unsatisfactory; this was subsequently re-shot during the second recording break.

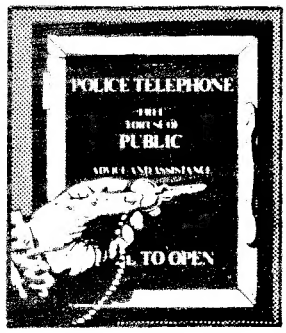
The scene in which McDermott is suffocated by the Auton chair was shot backwards onto video disc, i.e. the actor started off motionless with the collapsed plastic chair wrapped around him and then thrashed about progressively more wildly as an out-of-shot air pump inflated it. Replayed in reverse onto the master tape, this convincingly gave the impression of the chair caving in onto McDermott's face. Video disc was similarly employed for the climax of episode three, where an Auton telephone cable wraps itself around the Doctor's throat.

Rapid editing and a strategically-positioned mattress helped make all the more dramatic the Doctor's goal-keeper-style dive to catch the Master's booby-trap bomb in the first episode.

The second recording block, which took place on Friday 23rd. and Saturday 24th. October in Studio TC6, was not as successful as the first. The major disappointment was the filmed model footage of the octopoid Nestene creature which was to have been CSO-inlaid onto shots of the twin reflectors. Barry Letts judged it to be unconvincing and rejected it, hastily replacing the telecine material with a de-focussed, glowing CSO mask to suggest the Nestene presence. The end telecine of the creature fragmenting and being blown back into space was also un-usable.

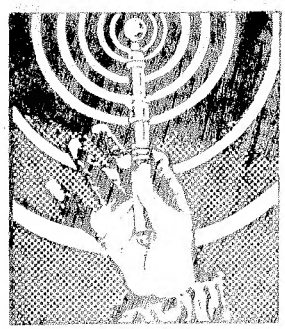
Another casualty was a whole scene involving a policeman (a 'genuine' one...) investigating the coach party of Daffodil men. Initially encountering Rex Farrel, the policeman becomes more and more suspicious until finally he tries to un-mask an Auton - with fatal results. Although recorded, this scene was cut during editing. Episode three's closing credits still list Bill McGuirk as having played the policeman, however, as it was too late to have this changed.

The BBC's Radiophonic Workshop began a major contribution to the series with this story. Not only did it handle the special sounds and the ring-modulated Auton voices but it also began supplying musical facilities for composer Dudley Simpson's use on a regular basis. Desirable though a small ensemble might have been in the seventh season for shows like 'Spearhead from Space' and 'The Ambassadors of Death' (Serial "CCC"), it had proved very expensive to hire these musicians. Now that the Workshop was equipped with some of the latest multi-track recorders and Moog synthesisers, Barry Letts figured that he could save considerably on the budget by having Simpson's compositions realised 'in-house'.



PRODUCTION CREDITS

Stephen James Walker



SERIAL "EEE" — COLOUR

PART 1	Duration 24' 36"	2nd. January 1971
PART 2	Duration 24' 48"	9th. January 1971
PART 3	Duration 23' 28"	16th. January 1971
PART 4	Duration 22' 10"	23rd. January 1971

CAST

STARRING:
Doctor Who.....Jon Pertwee
Brigadier Lethbridge Stewart.....Nicholas Courtney

INTRODUCING:
Jo Grant.....Katy Manning
The Master.....Roger Delgado

FEATURING:
Luigi Rossini (Lew Russell).....John Baskcomb
Professor George Philips.....Christopher Burgess
Goodge.....Andrew Staines
Captain Mike Yates.....Richard Franklin
Time Lord.....David Garth
Rex Farrel.....Michael Wisher
Sergeant Benton.....John Levene
James McDermott.....Harry Towb
John Farrel (Farrel Senior).....Stephen Jack

WITH:
Museum Attendant.....Dave Carter
Radio Telescope Director.....Frank Mills
Strong Man.....Roy Stewart
Mrs. Farrel.....Barbara Leake
Troll Doll.....Tommy Reynolds
Auton Policeman.....Terry Walsh
Auton Leader.....Pat Gorman
Brownrose.....Dermot Tuohy
Telephone Mechanic.....Norman Stanley
Policeman (unseen).....Bill McGuirk
Auton Leader's Voice.....Haydn Jones
Daffodil Men/Autons.....Les Clark
Bob Blaine
Ian Elliott
Charles Pickess
Mike Stevens
Nick Hobbs
Tom O'Leary
UNIT Soldier.....Les Conrad
Stunt Men.....Roy Street
Derek Ware
Marc Boyle
Alan Chuntz
Stuart Fell
Brian Gilman
Stan Hollingsworth
Bill Hobbs
Dinny [illegible]
Roy Scammell
Mike Stevens
Terry Walsh
Extras.....Gregory Powell
Stuart Harwood
Paul Warren
Max Diamond
Sheila Power
Sylvia Lane
Eve Aubrey
Bobby Roberts
Edward Vaughan
Gordon Howes
E. Turner
Mac Russell
Brian Gough
Steve Sullivan
Mike Austin
Duke Dupree
Jack Murray
Mario

TECHNICAL CREDITS

Production Assistant.....Nick John
Assistant Floor Manager.....Bruce Best
Assistant.....Rita Dunn
Technical Manager 1/Lighting.....Eric Monk
Technical Manager 2.....Ray Hider
Graham Sothcott
Sound.....Colin Dixon
Grams Operator.....Linton Howell Hughes
Crew.....No. 10
Vision Mixer.....Shirley Coward
Floor Assistant.....Edward Pugh
Film Cameraman.....John Baker
Film Editor.....Geoffrey Botterill
Inlay Operators.....Alan Rixon
John McPherson
Visual Effects.....Michael John Harris
Costumes.....Ken Trew
Make-up.....Jan Harrison
Circus Sequences Courtesy of.....Robert Brothers
Action.....HAVOC
Incidental Music.....Dudley Simpson
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....Ian Watson
Producer.....Barry Letts

DIRECTOR:
BARRY LETTS
DEC to 1971